

Official Report of the Proceedings

of the

Twenty-fourth Annual Convention

of the

National Speech Arts Association

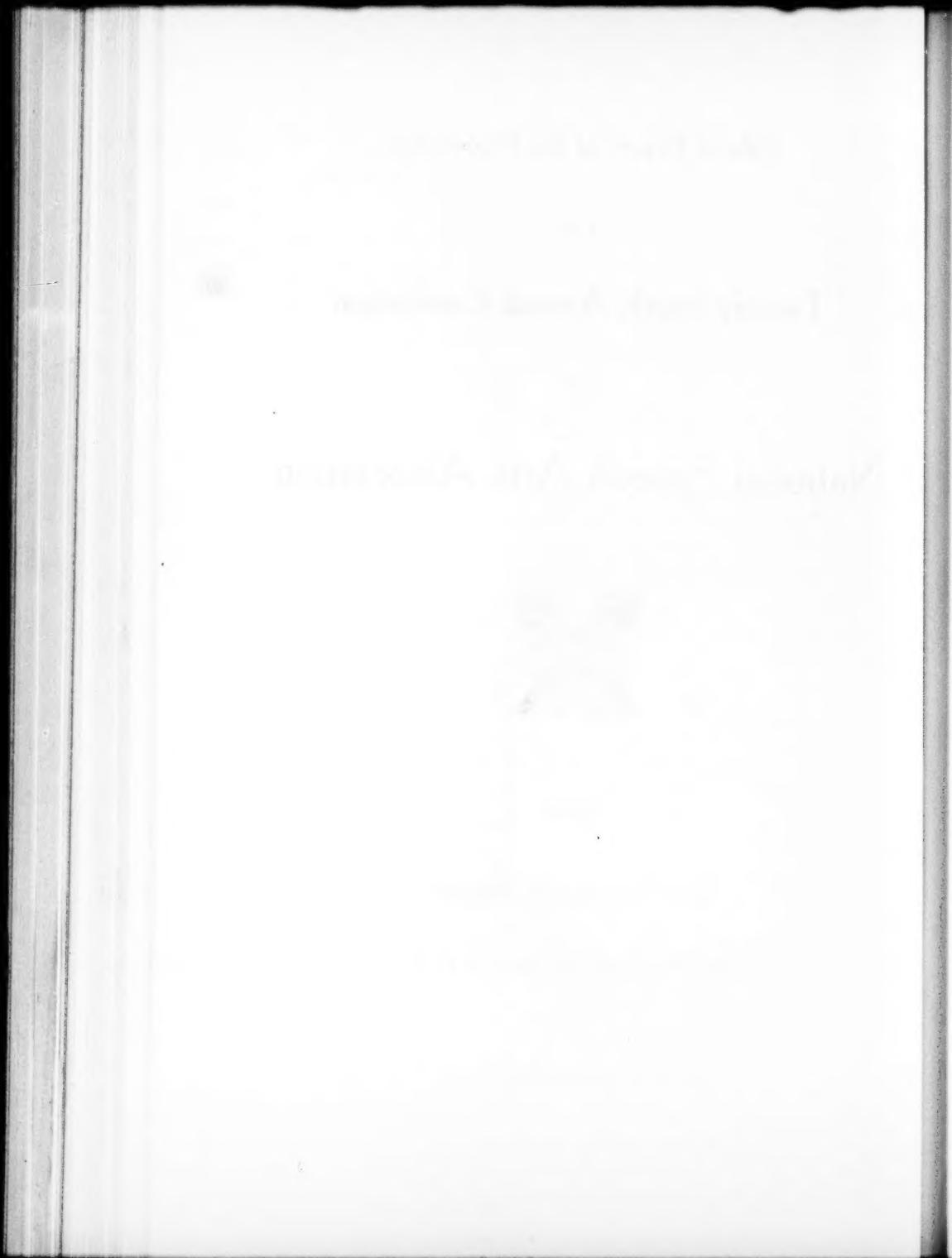


Held at

San Francisco, California

June 28, 29, 30, and July 1, 2, 1915

REV. J. WOODMAN BABBITT, Editor



**TWENTY-FOURTH ANNUAL CONVENTION
National Speech Arts-Convention Civic Auditorium,
San Francisco, California June 28, 29, 30, July 1, 2, 3.
HEADQUARTERS-HOTEL RAMONA**

PROGRAM.

Monday, June 28.

9:00 to 12:00 A. M. Registration of Members, Convention Headquarters, Hotel Ramona.
4:00 P. M. Meeting of Board of Directors.
6:30. Gathering and Dinner at Hotel Ramona, followed by an Informal Program.

Tuesday, June 29.

9:00 A. M. Invocation The Right Reverend Archbishop Hanna
Address of Welcome—Edward Rainey representing His Honor, Mayor
James Rolph, Jr., of San Francisco.
Address John D. Barry
Editorial Writer of the San Francisco Bulletin.
Annual Address President George C. Williams
Ithaca, New York.
11:00. "Expression as an Instinct" Joseph E. Gaylord
Winona Normal School, Winona, Minn.
12:00. Reports of Standing Committees.
8:00 P. M. "Nowadays" George Middleton
Mrs. Fennetta Sargent Haskell, St. Louis, Mo.

Wednesday, June 30.

9:00 A. M. "Value of Training in Expression for the Non-professional." Conference Hour Miss Ethel Cotton, Chairman
Ethel Cotton Studio of Expression, San Francisco, Cal.
10:00. "Bodily Expression" Charles B. Newton
San Francisco, Cal.
10:40. "The Voice as an Agent of Expression" Miss Miriam Nelke
San Francisco, Cal.
11:00. "The Spoken Work" Rev. J. Woodman Babbitt
Newburgh, New York
12:00. "Methods of Teaching Expression." Conference Hour—Charles M. Holt
Minneapolis School of Oratory and Dramatic Art, Minneapolis, Minn.

Wednesday, June 30, was programmed as "National Speech Arts Day," at the Panama-Pacific International Exposition. Exercises were held in the afternoon on the Exposition Grounds.

From 4:00 to 6:00 p. m. a reception was tendered the visiting delegates of the N. S. A. A. by the Speech Arts Association of California in the New York State Building where an interesting program was rendered and a collation served. Mr. John D. Barry delivered a most illuminating address on the Architecture of the Exposition and then accompanied the members for a tour of the grounds. During the reception a bronze plaque was presented to the Association by the Directors of the Exposition.

Thursday, July 1.

9:00 a. m.	"The Value of Vocal Expression for the Student of English Literature."	Conference Hour .. Lee Emerson Bassett, Chairman Leland Stanford University, Palo Alt, Cal.
9:30.	Address	Fred Emerson Brooks San Francisco, Cal.
10:00.	"The Speaker in Relation to Himself"	Mrs. Charles M. Holt Minneapolis School of Oratory and Dramatic Art, Minneapolis, Minn.
10:45.	"The Speaker in Relation to His Literature"	Dwight E. Watkins Knox College, Galesburg, Illinois
11:20.	"The Speaker in Relation to His Audience"	H. B. Gislason University of Minnesota, Minneapolis, Minn.
12:00.	"Program Material."	Conference Hour .. Miss Miriam Nelke San Francisco, Cal.
8:00 p. m.	Reading, "The Shepherd of the Hills"—Harold Bell Wright George C. Williams	Ithaca, New York

Friday, July 2.

9:00 a. m.	Question Box.—Elizabeth Mansfield Irving, Chairman, Toledo, Ohio Discussion.	
10:00.	"Platform Reading: Plays, Monologues, Cuttings from Stories and Poems"	Miss Harriet Hetland Minneapolis, Minn.
10:30.	"College Course in Public Speaking"	Thomas C. Trueblood University of Michigan, Ann Arbor, Mich.
11:00.	"Progress of Public Speaking in the Philippines"	S. P. Hilado University of the Philippines, Manila, P. I.
11:30.	"Dramatics for Children." Practical demonstration with children who have simply been taught principles and stage business and who give fairy plays and folk lore arrangements from dramatic instinct without having memorized words	Mrs. Lucille A. Smith San Francisco State Normal School, San Francisco, Cal.
12:00.	Business Meeting, Reports of Committees, Election of Officers.	
8:00 p. m.	Readings.	
	"The Substitute"—Francois Coppee.	
	"The Happy Prince"—Oscar Wilde. Miss Gladys Emmons	Alameda, Cal.
	"Acts 1 and 3, from Strindberg's "Lucky Pehr." (Velma Swanston Howard, Translator.)	
	Lillian Quinn Stark	San Francisco, Cal.

TUESDAY, JUNE 29.

PRESIDENT WILLIAMS' ADDRESS.

PRESIDENT WILLIAMS: The most of us can recall when the name elocutionist carried with it a doubtful honor. In the minds of the thinking public it too often savored of artificiality and insincerity. Because of the stigma attached to the name elocution, many in the profession sought other titles, such as reader, impersonator, reciter, interpreter, etc. Our own association about this time, rightly or wrongly, changed its name from the National Association of Elocutionists to the National Speech Arts Association. The cause of this unfortunate condition in our midst has been variously attributed to artificial training, too little general education among members of the profession, lack of attention to fundamentals, the presence of many charlatans and fakers in our midst, posing as elocutionists, etc. All of these without doubt were contributing causes to the deplorable conditions, but the chief cause for failure in our profession has been a wrong perspective, a misuse of our opportunities and our gifts. This has been especially true in the Lyceum field. Too often the would-be elocutionist regards his profession as merely a plaything or as an instrument intended solely to serve his own selfish ambitions. Let us be frank! Is it not true that the public reader still too often prepares and presents his interpretation of a piece of literature with but one thought in mind—the applause and commendation of his audience? Frankly considered, a large number of those who speak in public, both amateurs and professionals, must be regarded as mere exhibitions, placed before the public gaze for their criticism or commendation as to beauty of face and voice, gracefulness of figure and movement, skill in mimicry and contortion, length of memory, and the ability to make others weep, shudder or laugh. No thought of any worthy purpose, no thought of a message—no thought beyond self.

Believe me, friends, no degree of success can be expected in any art when it is made to serve such selfish ends. Utter forgetfulness of self is the first and most important demand upon the elocutionist. Without it he can expect no lasting benefits, no true success. With unselfishness as our guide there is nothing beyond our power of attainment. It matters not how brief or simple the recitation, if it is at all worthy of our effort, there must be some worthy central thought, some message therein to humanity, and this message must ever be uppermost in our minds. It must be a part of us; our individuality is but the medium for its interpretation

and it is our duty, our responsibility to place ourselves—our very best selves—behind, not in front, of this message and thus give to it power and effectiveness. When we approach our task in this frame of mind, with this perspective, all self-consciousness disappears, and we are at our best under the existing conditions.

An old folk-tale narrates how a young man climbed a hillside one afternoon in search of wild flowers. Suddenly he saw above him a beautiful white flower such as he had never seen before. Climbing hurriedly upward, he picked it, and as the flower parted from the stem, the hillside opened to his gaze and standing in the entrance to the cavern was a little old man who beckoned him to enter. Pointing to a row of casks filled with gold, silver and precious gems, the old man bade the boy help himself, but cautioned him not to forget the best. The young man hastily filled his pockets from the casks and started to leave, when the old man again cautioned him not to forget the best. Throwing away some of the silver, the young man filled his pockets and his hands with gold and precious gems. As he reached the entrance to the cavern, he again heard the caution of the little old man: "Don't forget the best." But as he already had all that he could carry he started homeward. As he stepped out of the cavern the hillside closed behind him and he found his hands and his pockets full of worthless leaves. He then remembered, all too late, that he had left behind in the cavern, the best of all, the little flower that had given him entrance into the precious storehouse. And the name of that flower was self-forgetfulness. If this beautiful little story had been written solely to point the way to the aspiring elocutionist, it could not have been more pertinent. With this flower of unselfishness in our hearts our efforts must be crowned with success, our labor will be a labor of love and the best of earth's joys will be ours. Believe me, the sweet patter of applause, the sound of roaring laughter, and the praise of our friends, and of the press, cannot be compared to the hearty grip of a hand from the humblest person in our audience, coupled with the words, "God bless you; you have helped me." Wherever my efforts are honored by such a response, my cup of happiness is filled to overflowing and I feel that it is indeed worth while to be an elocutionist.

The longer I teach the art of expression the more I am convinced that the best and the most satisfying results are to be obtained, not in training and developing professional elocutionists, but in pointing the way, in freeing the powers of expression, as far as possible, for all men in all walks of life. The demands upon the professional elocutionist as an artist or teacher are numerous and unusual, and only the most gifted should be encouraged in this direction. But, on the other hand, what a vast field of endeavor is ours in other professions. It is our privilege to help men; to make men more efficient in all walks of life. It is for us to free the struggling, muscle-bound, discouraged minister, lawyer and statesman; and by this adding power and forceful expression to his thought and his individuality, aid him to assume, for the first time, his rightful

place in the world as a public benefactor. It is for us to train the teacher to express his thoughts more clearly and impressively upon the minds and hearts of his pupils; ours is the privilege to relieve and help the man or woman, handicapped or even ostracized, because of an unpleasant or defective voice; we have the opportunity to give a purer diction, a more pleasant and effective speaking voice, an easier manner and a more graceful presence to men and women everywhere.

I believe, furthermore, that the teacher of elocution possesses opportunities presented to few others. In a peculiar way he is brought into close touch with his pupils. By teaching the interpretation of the world's choicest and noblest thoughts, by pertinent illustrations, and by many direct and indirect means he can open and broaden the minds of his students and inspire them to their loftiest ideals.

I fear that too many of us have our hearts and minds insistently set upon the ultimate development of some talented pupil who may set the world a-talking and thus indirectly crown our brows with laurels. This is a worthy aspiration; but listen! An awkward, ungainly, unattractive, diffident young man enters your studio. Failure and worthlessness are written upon face, figure and every movement. You straighten that form, you replace awkwardness with grace, you open that mind to noble thoughts and high ambitions, you lend beauty to that voice and intelligence to that face, you give confidence and purpose to the man! Ah! is not that a much greater piece of work than the developing of a great artist? In one case the principal credit belongs to the artist, the other is your handiwork. You have moulded a clod into the image of his Maker. You have given the world a man, and saved it from a failure. Truly in the light of such an achievement one can say: "It is, indeed, good to be an elocutionist."

Our Association has in many respects an enviable history; we have done much to bring honor and reputation to our profession; we have numbered in our ranks many prominent, able, self-sacrificing men and women. But we must not

"Be pensioners on the dead,
Not to the past but to the future, looks true nobility."

What shall be our present task as an Association, that may advance our art and make it of greater benefit to man? I suggest to you the completion of a task once started by this Association but never finished—the standardizing of our public speaking courses of instruction in the public schools, normals, colleges and professional schools. I cannot conceive a more worthy task for this Association than the bringing of order and system out of the present chaos. And who is so fitted for this task as the members of our Association? I happen to know that the State Department of Education in at least two of our states is already canvassing this question and would heartily welcome recommendations from us along these lines. If we leave this, our task, in the hands of

others less fitted for the work, we may suddenly find ourselves working under very embarrassing conditions which may require a long time to correct. I would suggest that several committees be appointed from our members, in each case from localities where they can easily get together during the year, to consider the standardizing of our work in each class of school indicated. With a year's careful study of this problem I believe that these committees could recommend standardized courses at our next convention which we could consider, adopt and recommend to the schools of this country. This would be an achievement that would bring much commendation and grateful appreciation to our Association.

This is the first time that our Association has convened on the Pacific slope. Several of our honored and most faithful members, however, live in this western country and have periodically attended our conventions. One result of this convention, I hope, will be the enrolling of many new members from your midst who will be active, powerful workers in our Association during the coming years; and wherever we may meet for our future conventions, may we always see a goodly delegation of our western friends. We need you! You need us! May this convention be the means of arousing, inspiring and uniting our forces east, west, north and south.

Finally allow me to impress upon you that the success of this meeting of our association, of our profession, will be just what you and I make it. It is after all a very personal matter. Would you have this convention a great success? Do your part to make it so and you at least will have no regrets. Would you have our Association grow in power and effectiveness? Enlist your services, lend your advice, your presence, your help and the Association must profit and develop therefrom. Finally would you have our noble profession take its proper place as one of the worthiest and most honored of arts, one of the greatest benefits to man? Be great yourself! Be unselfish, self-sacrificing in your work. If we can make this good old world still better, if we can help to develop more manly men, more womanly women, if we can enrich the world by aiding others to give full expression to the golden thoughts that are theirs, and theirs alone, then we can truly say, it is good to be an elocutionist. But it is a personal task.

"Not what we have, but what we use,
Not what we see, but what we choose;
These are the things that man or bless,
The sum of human happiness.
The thing near by, not that afar;
Not what we seem, but what we are;
These are the things that make or break,
That give the heart its joy or ache."

Not as we take, but as we give,
Not as we pray, but as we live;
These are the things that make for peace
Both now and after time shall cease."

WEDNESDAY, JUNE 30.

THE VALUE OF EXPRESSION FOR THE NON-PROFESSIONAL

Miss Ethel Cotton, Ethel Cotton Studio of Expression, San Francisco, Cal.

My subject this morning is the value of expression. Note the word "expression." Time was when we were satisfied with the old-fashioned word "eloquence," but that was in the far-distant past. A misunderstanding seems to have arisen regarding the word "expression."

A small boy in one of our schools when asked by his teacher to define elocution, said it was the method used in some states to kill people. Probably it was the same boy who referred to the calesthenic exercises as "physical torture;" however, the word elocution being generally misunderstood, lest the old idea of the word should prejudice some of our hearers, to-day we talk of it as expression, which practically means the same thing.

What then is expression, and why is it worth the serious attention and interest of the people of to-day? It is the power to interpret with our voices the thoughts of humanity, as we feel them ourselves, recognize them in our associates, and interpret them in literature.

Many words are not always necessary. Two small boys were quarrelling and one began calling the other names. After using all the spiteful epithets he could remember, he paused for breath, and the other little fellow quietly said, "All them things you said I was—you is."

Many of us are accused of being too flowery in speech, which is unwise, as in many cases one might be misunderstood entirely. A friend of mine (an orator of the rather exaggerated type by the way) was walking along a beautiful country road and came to a stream. A fisherman sat on the bank, lazily playing with his line. My friend paused, and being impressed with the beauties of the scene before him, addressed the fisherman as follows:

"My friend, how you must revel in the grandeur of nature. Have you not seen the sun sink in such a glow of glory that the entire horizon was submerged in fire? Have you not seen the mist stealing down the mountain side like a spectre? Have you not seen the moon struggling to free herself from the ragged storm clouds?"

"No," said the fisherman, "I used to, but I'm on the water wagon now."

True expression however, seeks only to portray things as they are. True expression desires always to hold the mirror up to nature. The value of expression for the reader and teacher cannot be measured. All of us who have given and are giving our time and thought to the profession would agree in this one thing. Possibly no art or profession can bring so much satisfaction, so much individual development, so much joy into the every day life as this work we have chosen.

But to-day, I assume, we are discussing the value of expression to those

who do not intend to follow it as a profession, to the average person in the social or business world as it can be applied to his need. In as brief a manner as possible I shall endeavor to show what an aid expression is in the development of the individual as an aid to conversation in social life and a practical asset in the business world.

"What is the highest good?" asked the early Greek philosophers. Happiness was the inevitable answer. It was the second question that created disagreement. "Wherein lies happiness?" and the replies were as numerous as those made to-day. To-day, each strives for what he fancies will make him happy—for wealth, fame, position, leisure, knowledge, travel, popularity, as the case may be. Perhaps the most satisfactory answer to the question, "Wherein lies happiness?" is that man must make it his business to be able to express all the longings, hopes and aspirations that nature has implanted in him; to live so that all the changes have been rung on the five senses; that at the close of life he will have a retrospective picture of all the emotions and varying experiences of the world of humanity through which he has traveled and been a part. "True joy is a serene and sober motion," says another. In either case both agree that to be happy one must be progressing, daily becoming better fitted to meet and understand the phases of life we come in contact with. There are many kinds of wealth—the wealth of ideas, of knowledge, of sympathy, but the greatest wealth is the readiness to be put in any place and used in any way for the general good. That brings the greatest satisfaction, therein lies happiness.

Granted then, it is necessary to grow, to increase our understanding and knowledge, what method or methods shall we use to accomplish this? One of the first principles in the study of expression is thought analysis, or analytic careful reading, and the ability to intelligently interpret ideas. This will increase the desire for literature and so open to the student a storehouse of knowledge.

Reading as a serious and an important branch of education has seldom been considered; yet more and more are we coming to realize that even the ideas of our greatest men are not original, and only as we are able to gather knowledge from the storehouse of books, meditate on it, add to it, adjust and apply it to our present needs and conditions to the extent that we are capable of so doing we are of service to our fellow men, so we are capable of progress.

The object of every writer of note or worth is to interpret to his readers the true, the good in his own life, the beauty of nature as he sees it, the idealistic as he dreams it. He has something to say—something that in his very soul he feels to be worth saying, yet being unable to reach personally the great body of humanity, he strives to put these hopes, aims, and aspirations in words.

The saddest thing in connection with this thought is that very, very few are able to interpret for themselves, much less for others, the underlying meaning in books; in other words, it is a lamentable fact that

one of the most neglected studies in all departments of society and education is thought analysis, interpretation and reading. The ability to intelligently interpret the thoughts of great writers will increase the desire for literature, and the schooling which does not implant a permanent taste for interesting and improving reading which should direct and inspire the intellectual life—that schooling has failed. We can readily see that there must be impression before there can be expression.

In olden times the art of conversation reached a much higher standard than to-day. There is a reason for that—then, conditions forced it upon the people; to-day, it has to be cultivated. Formerly people had no other way of communicating their thoughts than by speech. Knowledge was disseminated almost wholly through the spoken word. There were no great daily newspapers, no magazines, no periodicals of any kind. The newspaper traveling to all homes has made unnecessary the evening assemblage upon the streets or in the market place or forum, where centuries ago in Athens, the population nightly assembled to hear the news and events of the outer world. In these days, when everybody can get for one or two cents what has cost thousands of dollars to collect, everybody sits behind the morning paper or is buried in a book or magazine. There is no longer the necessity of communicating all thought by the spoken word as there was formerly. Consequently conversation and oratory are becoming lost arts.

Good reading however, will not only broaden the mind and give men ideas but will also increase one's vocabulary and that is a great aid to conversation. Many people have good thoughts and ideas but cannot express them because of the poverty of their vocabulary. They have not words enough to clothe their thoughts and make them attractive.

There is no other accomplishment or requirement which you can use so constantly and effectively, which will give so much pleasure to your friends as intelligent conversation. Many people, and this is especially true of scholars, seem to think that the great desideratum in life is to get as much valuable information as possible. But it is just as important to know how to give out knowledge in a palatable manner as to acquire it. You may be a profound scholar, well read in history and politics, well posted in science, literature and art; and yet if your knowledge is locked up within you, you will always be placed at a great disadvantage. Locked up ability may give the individual some satisfaction, but it must be exhibited, expressed in some attractive way before the world will appreciate it or give credit for it. It does not matter how valuable the rough diamond may be, no explaining its marvels of beauty and its great value would avail; nobody would appreciate it until it was ground and polished, and the light let into its depth to reveal its hidden brilliancy. Conversation is to the man what the cutting of the diamond is to the stone. The grinding does not add anything to the diamond; it merely reveals its wealth.

True conversation is always reciprocally beneficial. No matter how much you give—you are sure to receive something—no matter how much

you receive, you are sure to give something. Thought produces thought. Coleridge's best known poem, "The Ancient Mariner," was suggested by a remark of Wordsworth in conversation. And it was in a similar manner that Longfellow wrote his most popular poem. Hawthorne dined one day with Longfellow and brought a friend with him. After dinner the friend said: "I have been trying to persuade Hawthorne to write a story based on a legend of Acadia, and still current there, the legend of a beautiful girl who in the dispersing of the Acadians was separated from her lover and passed her life in waiting and seeking for him, and only found him at last dying in a hospital when both were old." Longfellow wondered that the legend did not strike the fancy of Hawthorne, and said to him: "If you have really made up your mind not to use it for a story, will you let me have it for a poem?" To this Hawthorne consented. Such is the origin of "Evangeline."

No talent is more admirable than that of the man who knows how to touch those hidden springs which set quiet and undemonstrative people talking. There are always subjects about which such people can talk if only they can be induced to speak. He who has the power of drawing people out, who has that confiding, pleasing, amiable manner which dispels reserve and self-consciousness, which puts people at ease and inspires them with speech and a willingness to talk, has a master talent, which is as rare as it is valuable.

Granted the study of expression is helpful from a literary standpoint, for general culture or as pleasing accomplishment, you may still ask of what particular value is it to the practical business man. I might answer that if the study of expression did nothing more than develop a pleasing manner and ease of movement, that in itself would be a valuable business asset, especially in these days of nervous haste and lack of little courtesies in business. But perhaps the three most notable features in the study of expression, which are applicable in the business world are the development and strengthening of the memory, the imagination, and a convincing delivery; the latter only coming through a trained voice.

The memory training is not only a convenience, but a time saver, as in addition to the convenience of remembering names, incidents and faces, the ability to analyze at sight and retain thoughts in detail, rather than a vague idea of the whole, will save many hours that may be used for still further advancement or pleasure. Your memory is the keystone of your mental organization. It is, indeed, your sixth sense, and is equally as important as the other five. If your memory can not clearly retain the impressions made upon it by your five senses, you cannot hope to profit from experience, nor to get the most out of life. There is no other faculty more to be desired, even from a commercial viewpoint, than a dependable memory. When we consider that it is not what we read that makes us wise, but what we remember; does it not impress you that every earnest man should pay heed to the development of this most important faculty?

Next, the imagination is of unlimited value to the business man. During the annual session of the institute of teachers, held in our city in 1913, one of the ablest speakers was Professor Maynard Lee Daggy, of the University of Washington. In his lecture on the "Standard of Education," he dwelt at length on the importance of developing the imagination. "If we want to make people really practical," he said, "we must develop an imagination so that they may have a vision, a dream, of what they are going to do. Practical men are all imaginative. Who would have rebuilt this city if it had not been for the men who had vision and imagination? Who would have reclaimed the great deserts of the West, had it not been the men with imagination?

Among other things, the voice, perhaps the most important of all and the least cultured, should not be forgotten. You may be a great singer and travel around the world without having an opportunity of showing your accomplishment, or without anyone guessing your speciality. But wherever you go, in whatever society you are, no matter what your station in life may be—you talk. Is it so desirable that our musical instruments and singing voices, which we occasionally use, be sweet-toned, and of no importance that our speaking voice which we constantly use be clear and musical and pure? How many men there are who have abundant knowledge, who are almost boundless in their power at other times and in other places, but who when in company among their kind are exceedingly unapt in their method of argument or delivery? "But," it is said, "does not the voice come by nature?" Yes, but is there anything that comes by nature which stays as it comes if it is worthily handled? We receive one talent that we may make it five; we receive five talents that we may make them ten. There is no one thing in man that he has in perfection till he has it by culture. We know that in regard to everything but the voice. Is not the ear trained to acute hearing? Is not the eye trained in science? Is a man because he has learned a trade and was not born to it, thought to be less a man?

Because we have made discoveries of science, and adapted them to manufacture, because we have developed knowledge by training, are we thought to be unmanly? Shall we be less esteemed because we have unfolded our powers by the use of cultivation? Is the school of human training to be disdained when by it we are rendered more useful to our fellow men? "But," you say, "I have no talent in that line. I could never follow any business wherein I had to talk." More fail from lack of study than from lack of talent. The student of ordinary ability with industry will succeed where the indolent genius will fail. Not until Michael Angelo had been the slave of matter did he learn to control matter. You shall not find a great sculptor, nor architect, nor painter, nor eminent man in any department, nor scholar, nor statesman, whose greatness, if you inquire, you will not find to be the fruit of study, and the evolution which comes from study.

If you go over the illustrious names that everyone recalls, all represent a life of work. Even serious impediments in speech are not impediments

to success where there is an indomitable will and perseverance, as has been proven by Demosthenes, Canon Kingsley and others. The measure of success is usually measured by the amount of labor expended. Each man moves in the limited or expansive circle of his own thought and all outside that circle is non-existent to him. He only knows that which he has become. The narrower the boundary, the more convinced is the man that there is no further limit, no other circle. Each man is as little or as great as the world of thought in which he moves. But he need not remain in the smaller sphere. When he chooses and wills, he may break the shell of thought and breathe the purer atmosphere of a more expansive life.

I advocate, therefore, to its fullest extent and for every reason of humanity, of patriotism, of religion, a more thorough culture of expression.

PHYSICAL EXPRESSION.

Charles B. Newton, San Francisco, Cal.

Physical expression is the art of picturing the spoken word, or in the language of the immortal bard, "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

The lesson taught in those lines should be uppermost in our minds. Whatever our sphere in life may be, let us indelibly stamp our mind's picture upon the heart and brain of those we would impress. Physical expression must be closely allied with thought to be impressive; therefore, I would suggest complete mastery of the body, so that it may move automatically in unison with thought.

I have found merit in the following method: first, relax the entire body so as to obtain flexibility; second, insist upon continuous action; third, imitative action; fourth, action applied to the spoken word. This end having been obtained, specialize. The following illustration impresses me as being most apt. If you desire to impersonate an inebrate, make him an object of attention and you will ascertain that the first symptoms of drunkenness are observable in the eyelid, this relaxed condition will master the entire body if he drinks enough within a given time. Apply this condition to the spoken word. An habitual drunkard was brought before a magistrate and the inquiry was made if he had anything to say why he should not receive the full penalty of the law for disorderly conduct; he said: "Man's inhumanity to man make countless thousands mourn; I'm not as debased as Swift, as profligate as Byron, as intemperate as Poe, as—" "That will do," roared the judge, "thirty days, and, officer, take down them names he's mentioned and run 'em all in! they're as bad a lot as he is." A paralyzed body responding to a paralyzed mind. I obtained the

impersonation of the drunken man by studying the real thing—taking the impression to the mirror and practicing until I saw a reproduction of my model. With reference to the judge's physical expression, I have seen so many angry persons that I could not do otherwise than assume the correct expression when he said: "That will do!" I understand human nature and I know what, "That will do," means.

It is possible for the student to absorb correct physical expression from the teacher, if the teacher is true in his or her interpretation. With your permission I will present the remainder of my subject to you in a series of illustrations. Physical expression applied to the spoken word in a conversation between husband and wife: Wife,—"I wish I had taken my mother's advice when she begged me not to marry you." Husband,—"Did your mother advise you not to marry me?" Wife,—"Yes." Husband,—"Oh, how I have wronged that woman." A young lawyer whose closing speech had been very lengthy, on the occasion of his first appearance in a courtroom, noticing a tired expression on the judge's face, said: "Your honor, I will soon be through, I trust I have not trespassed too much upon the time and patience of the court?" "Young man," said the judge, "you have long since ceased to trespass upon my time and patience, you are now encroaching on eternity." Suiting the action to the word, the judge's physical expression spoke volumes.

I shall never forget the impression made upon my mind by Edwin Booth, the greatest tragedian of his age in his portrayal of "Hamlet" and especially his interpretation of Hamlet's soliloquy. He came upon the stage absorbed in profound thought, and well might he be for he was contemplating the most momentous question which enters the human mind—the hereafter. He said: "To be or not to be—that is the question." His mental picture of the melancholy Dane, physically photographed, was almost divine and it will never be erased from the tablets of my memory.

"The Coyote," by Mark Twain, is probably one of the most remarkable word pictures of a dumb brute that we have in American literature. Though not entirely unfamiliar to my audience, the coyote is not as well known to the great mass of humanity of to-day as it was to the pioneers of half a century ago. The forty-niner was more than acquainted with him and he has often told me of his peculiarities. The object I have in giving this extract is to impress upon your minds an impression made upon my mind when I was ten years of age. That impression, that picture has remained with me ever since. Mark Twain's "The Coyote," as C. B. Plummer imagined the great humorist would desire it given—in fact Mr. Plummer said he had assumed the humorist's droll mode of expression in describing the coyote. (The selection was given.)

My critics will say: "Mr. Newton, you have given a fairly good representation of the coyote, but you are a copyist, you are an imitator of physical expression, you should have gone to nature for your data, obtained a real live coyote confident of his fleet footedness and a dog rabid with speed mania, in order to give a true delineation of physical expression,

instead of copying Mr. Plummer's mode of expression, you are a **facial plagiarist**. Perhaps I am, but if my model is true, my physical expression will be as true as though I had taken it from that living, breathing allegory of want and his woefully fooled antagonist. We are all copyists, imitators from the moment we see the light of day until the curtain is run down upon the last act of our existence. We pride ourselves upon being original because we imagine it indicates a greater quantity of gray matter than our less favored brother possesses. But really, friends, there is nothing new under the sun. We each profit from the experience of our predecessor and our friends pay us the compliment of originality, because they have not had the pleasure of knowing our models as we know them. The goal to strive for is a cultivated judgment so as to choose intelligently, whether it be a superior knowledge of the real thing or an impression from a master mind who knows the real thing.

Edwin Forrest was the greatest Virginius of his day, his leading man was John McCullough. After Forrest had shaken off the mortal coil, John McCullough became the greatest Virginius. His leading man was Frederic Ward and those of us who have seen Ward in Virginius will say that his portrayal of that character was beyond the criticism of those who were contemporaneous with him.

Let us profit, therefore, not only through the study of the real thing as we find it in the living type, but also through the superior knowledge of our predecessors whom we know as masters.

In conclusion I would say: "Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, seprn her qwn image, and the very age and body of the time his form and pressure."

THE VOICE AS AN AGENT OF EXPRESSION.

Miss Miriam Nelke, San Francisco, Cal.

Miss Makepeace was not in attendance at the convention, so at the request of Mr. Holt, Chairman of the Literary Committee, Miss Miriam Nelke handled the subject assigned to Miss Makepeace, and spoke extemporaneously as follows:

Man has no medium of expression which even approaches the human voice in value. The varying qualities of the voice express all our changing moods, our emotional states. From infancy throughout all our years our voices will express our joys, our sorrows, our loves, scorns,

sympathies, hatreds, etc. The mother when she hears her babe gurgling in the cradle knows all is well with it. She can distinguish the difference between the cry of pain and the cry of temper. If while I am speaking to you here, a moan should be heard out in the corridor, some of you would rush out into the hall to succor the unfortunate; if a laugh were heard you would not stir from your seats. Sara Bernhardt has often said that without a good voice one should not hope for histrionic success. I am quite sure she did not mean by that a beautiful voice alone, but rather a flexible one that can express all shades of thought and feeling. We are generally able to judge of temperament by the quality of the voice. A pleasing voice is usually indicative of a refined and cultured nature. The blustering tones of the bully, the oily quality of the hypocrite and sycophant, the nasal drawl of the lazy man, the whining tones of the petulant individual are all familiar to us.

At one time I held the opinion that physical expression was of equal value with the voice as an agent of expression. The motion pictures have caused me to alter my view. I have known motion picture actors of limited education and very little training to do most effective work, sometimes after but a few weeks of experience. They would fail utterly if called upon to read ten lines of good literature. The voice can not be trained in a few weeks, no, nor in a few months, for to train a voice one must cultivate and develop a soul and a mind and these cannot be achieved within a few months. As an additional argument as to the effectiveness of the voice consider the difference between a speech read in the newspapers and its oral delivery. The speech we hear carries ten times more conviction to our hearts and minds than the speech we read to ourselves.

There seems to be an erroneous opinion in vogue that unless one be endowed by nature with a beautiful voice, cultivation can do little to improve it. I contend that if there be no structural defect, no impurity caused by disease or accident, a pleasing voice is within the reach of every individual. Many students who come to teachers of elocution to have their voices trained are in need of a physician or a surgeon. Given an approximately perfect vocal organism, intelligence, diligence, and a vivid imagination the speaking voice can be trained within a comparatively short time. I have known voices to be marvelously improved within a period of six or eight months. A great number of vocal exercises is not needed; a few good ones will suffice. Deep breathing exercises and exercises for control of the diaphragm should be practiced first of all. Perfect freedom and relaxation of all the vocal organs and indeed of all the muscles of the entire body must be attained in order to produce a pure tone. Attempt to produce a sweet note with a tightly clenched hand and you will see the impossibility. The rigidity of the hand extends to other muscles, even to the muscles of the throat, and with rigidity of the throat muscles there can be no production of pure tone. There are psychological reasons for this, too, but I shall not enter into that discussion now. Then the tones must be brought forward toward the front of the mouth.

Exercises should be practiced with this end in view. Then both vowels and consonants should be practiced with good diaphragmatic support for the utterance of smooth, sustained and level tones. Volume of tone should not be insisted upon; that will come gradually as the voice is correctly used without any conscious effort on the part of the student. Indeed, there are many speakers, orators especially, who have too much volume. We get noise without quality and our ears are stunned. A distinct articulation should be cultivated, for a feeble voice with clear enunciation carries better than a loud and indistinct voice. Fifteen or twenty minutes a day will suffice for mechanical vocal exercises. They play but a small part in the development of the voice. They are essential—yes, but they fill only about a fourth part in the training of the voice. Where the voice is trained solely by mechanical means the results are not satisfactory. A rich and strong voice may be attained but the voice has no persuasive power, it lacks variety and reveals nothing of temperament, soul or imagination. A voice may be trained almost entirely through the development and exercise of the imagination. Read many and varied literary extracts, endeavor to feel the underlying emotion and you will find that your voice will gradually develop not along lines of beauty alone but in flexibility and expressiveness. And remember that beauty and richness of quality are not the only attributes to be desired. Indeed I grow impatient when I hear a reader constantly play upon a beautiful voice as the violinist does upon the strings of his instrument. I remember an actress, a woman of marked ability, who possessed a beautiful speaking voice. Her friends and the newspapers constantly praised the quality of her voice. As a result she became conscious of her tones and at times during the utterance of a beautiful thought would play upon her voice and would at once get out of the character, would intrude herself, her consciousness of beautiful tone between herself and her audience, something absolutely fatal to art. Just as an awkward gesture is at times far more artistic and true than a graceful one, so there are numerous occasions where an impure quality of voice expresses the feeling far better than a sweet tone. I have heard readers and lecturers use an orotund quality of voice continuously, without any change whatsoever, no matter what the thought or the mood expressed, until the audience became wearied. One tires of honey as a steady diet. Mrs. Fiske, perhaps the greatest of American actresses, has succeeded despite the fact that her normal voice is far from pleasant. But the tones of her voice vary throughout her moods and express truthfully the underlying thought or emotion. We are not conscious of her voice at all. Of course she would be more magnetic and attractive if her normal tones were more pleasing.

When the vocal organs are in a sound and healthy condition, the voice rightly placed and used without effort or tension, a speaker should be able to use his voice for hours without fatigue. A friend of mine who attended the recital last evening expressed surprise that the reader could continue for an hour and a half without pause and at the end of the

time her voice gave no evidence of fatigue. I remarked that that was the least commendable part of Mrs. Haskell's splendid reading. Any public speaker should be able to read for an hour and a half, or even longer under normal conditions, without effort or fatigue, or he is not using his voice correctly.

There is one other consideration I must mention before ending this altogether informal and desultory discussion of the voice. Be careful of your associations. No teacher with an unpleasant voice should be allowed to teach in the schools. This seems rather a stringent rule; but remember that except in rare cases a pleasing voice may be acquired under proper guidance within a very short period. A friend of mine living in a small settlement was obliged to take her two little girls out of school and engage a governess for them because the children were unconsciously imitating their teacher in the public school. The teacher in question had a coarse and unpleasant voice and her speech was inelegant. We are all, unconsciously, more or less mimetic and children especially are prone to mimic the speech and manners of those with whom they associate.

I wish we teachers of expression would realize the great work which is in our hands. It is a great and glorious opportunity to train the voices of our people. Since the proper training involves the cultivation of a mind and sympathetic imagination and a beautiful soul so that the voice when rich and pure will truthfully reveal a beautiful character, our work becomes ethical and we join the ranks of the workers for the betterment of humanity.

Then, too, from a professional standpoint we must not become discouraged at the vogue of the motion picture. The spoken drama has held its own since the time of the ancient Greeks and while suffering a temporary partial eclipse it will again shine forth in even greater luster, and we, who are conserving the beauty and power of the human voice will come again into our rightful heritage.

THE SPOKEN WORD.

Rev. J. Woodman Babbitt, Newburgh, New York.

The subject assigned to me is "The Spoken Word;" not the word intoned, chanted, or declaimed, but the word spoken.

There are many who take vocal lessons for song, but how many apply themselves seriously to lessons, with a master, for any considerable period of time, for speech purposes? Articulate speech is not singing and yet public speakers allow themselves to fall into the habit of the sing-song and then wonder why they cannot hold their audiences.

If those who are to frame into words the ideas of the audience would remember that in the mass, no matter how brilliant an audience may be individually, they are childlike in their simplicity, the speaker would

receive for impression only one idea at a time and put that forth to his audience in the plainest and fewest words possible. It is the glory of Ibsen as an artist, that he was able to say more in one word than most men are able to say in ten. These are the days when audiences are longing to have the public speaker articulate their thoughts, but because of the complexity of modern life, they want him to express those thoughts in as few words as possible.

The failure of most books on public speaking can be accounted for by the fact that they have carried over from past generations, not only the almost obsolete vocabulary, but long introductions before the main subject is approached. To-day we must be content to make one definite impression and not try to say all that can be said, in the time allotted to us. In my profession particularly, the time was, when the sermon took two hours in delivery and then after a lunch the people came back into the church for two hours more. It is not fair to say that people are not willing to listen to the message but they want it to be couched in a few telling words. This is no less true in the world of business. The story of the salesman who talked fifteen minutes too long and lost the order is a familiar one.

The spoken word is still effective and can never be superseded, but each word must be fraught with an idea. Audiences want to hear speakers and always will when they have something to say in a suggestive manner. The trouble has been in the speaker trying to say everything on a given subject and exhausting not only himself, but his audience.

We can learn a lesson from the modern artist who tries to say just one thing to his audience and say it well, leaving the auditor to fill in the picture. He gives his audience credit for intelligence enough to have some imagination, to do some thinking on his own account.

Speak the word suggestively.

The second point that I would remind you of is to compose the speech, sermon or address with the thought constantly in mind that it is to be spoken and not read. An effective written style is not necessarily an acceptable spoken style. Then again in the reading, messages that have been delivered orally we are not to judge by written standards.

The daily theme course in the college curriculum is excellent training for all, but a similar course dealing with the spoken word is sorely needed, for we are constantly needing to express ourselves in speech, while our use of the pen for public messages is occasional.

Public speaking should be glorified conversation. The most effective speakers are those whose sentences are short and crisp.

If one wishes to write in order to cultivate a good style let him review what he has written, freely using the blue pencil, omitting as many adjectives, conjunctions and prepositions as possible.

We are the victims of our early training. The danger in the written style for the spoken word lies in the fact that the spontaneous elements in expression are suppressed, dramatic instinct is held back and these give way to the set and formal rules of rhetoric.

The third point that I would suggest is simplicity in vocabulary.

For a long period we have been under the dominion of the textbooks of rhetoric so that even yet, in some high schools, they have what they call "rhetoricals."

Each profession has its technical vocabulary which should never be used beyond the clinic, the study, or the law courts. When a professional man comes before an audience of laymen he is bound to use a vocabulary that the average man can grasp. Yet speakers have appeared before such gatherings—one a clergyman, announcing as his topic, "Simplicity—a Desideratum;" another, a scientific investigator, who spoke of "Trikidiphobia," and "Psydicidic Adumbrations." I am reminded of the barber of the colored "persuasion," who was not satisfied to have "Tonsorial Artist" on his window but wanted something unique and had painted under his name, "Cranium Manipulator."

Our textbooks have come under the sway of a Latinized vocabulary and we unconsciously fall victims to the use of the terms that they use. In the tables of contents of some of the books on public speaking I find these terms: notations, conjugates, antecedents and consequents, argumentation, refutation, deliberative, forensic, demonstrative, sacred oratory, panegyrics, exordium, peroration, etc., all of them words of several syllables. My plea is for the use of the Anglo-Saxon words to a greater degree and the use of a vocabulary of one and two syllable words.

A careful study of the Great Teacher, who spake as never man spake, will reveal the fact that he used the simplest language to convey the most profound thoughts. Much of the literary as well as the oral merit of his wonderful parables lies in just this that he used words within the scope of his hearer's experience. In the "Parable of the Sower" he spake of "rocky ground," "thorns," "thistles," "tares." In the "Parable of the Mustard Seed," with the use largely of one syllable words, He told the whole story and the marvelous spiritual truth with eight two syllable words and only one three syllable word.

Let us revise our vocabularies and make a special study of the great masters of simplicity in public speaking. Then we shall have an audience that will hear us gladly.

THURSDAY, JULY 1.

THE SPEAKER IN RELATION TO HIMSELF.

Mrs. Charles M. Holt, Minneapolis, Minn.

It is a truism that one's relation to oneself is one of the hardest to keep honest, tangible and definite. I have encountered all of these difficulties in dealing with the subject assigned to me, "The Speaker in Relation to Himself." Indeed, the difficulties have been greater, because with many of us self-analysis and self-criticism in our daily life has become an established habit, and the opportunities for such are as many as the

hours of the day. In the present instance, however, we are considering *self* from the point of view of a speaker—what may be thought and done when before an audience—and the difficulties of being honest are, I think, greatly increased, and the opportunities for observing of course not as many.

Though we are considering the person in the aspect of the speaker only, this does not exclude any of his individuality. The subject means to me the whole self with its present abilities and future possibilities looked at from the point of view of the speaker.

I wish in the beginning to eliminate one side of the question, that of the freedom and responsiveness of the agents of expression, the voice and the body. The necessity and methods of obtaining freedom and control of the voice and body have already been presented; I shall, therefore, limit this paper to the mental processes of the individual in his position of a speaker—the mental concepts and feelings he may have when before an audience. I shall not attempt to use precise psychological terms, but the subject is so familiar that you would probably know what I meant if I did not say anything.

I suppose the desire and purpose of every speaker is to be convincing in one way or another. Whether it is a sermon or a play we are presenting, whether our efforts are toward tears or laughter, our purpose from first to last is to hold the attention of the audience, to make them think and feel with us and to exclude from their consciousness all thoughts other than those we are giving. I am not considering here the value of the thought to the audience. I mean any speaker whether it be a statesman, a revivalist, an actor or the funny man at the vaudeville performance, his purpose in coming before an audience is to be effective, convincing, to *get it over and clinch*.

I believe the fundamental quality or condition necessary to being convincing is sincerity. I wish first to state what I do *not* mean by this term. I do not mean that your personal convictions and feelings must coincide with those you portray. I do not mean what we sometimes hear spoken of as naturalness; to be natural may mean to be habitual and one thus brings before his audience his good and his bad habits. An amateur who is far from convincing is often spoken of as being "perfectly natural." Neither do I mean by sincerity or simplicity—the terms are, I think, nearly synonymous—using a purely conversational voice irrespective of the size of the audience. An audience is "somewhat" as the Drain-man says, and should create in the speaker a certain courtesy and eagerness that what he has to say should be heard and understood. To be simple, sincere, is not to be ineffective.

By sincerity I mean that we should say what we have to say to an audience without affectation or artificiality; that we should stand straight physically, mentally and morally and speak sincerely. Sincerity is an ideal toward which most of us strive in our relation to individuals and should, therefore, be easily recognized in our relation to an audience.

How shall we work for sincerity? What must we do in order to gain and keep this quality? We must begin, I think, with our approach to the play, poem or whatever we wish to present. So much depends on the way in which we lead ourselves into the subject. In beginning the study of expression or in preparing a new reading, I say to my pupils and myself: "Don't assume a center. Don't become untrue to yourself or distorted in your effort to grasp. Try to bring your everyday self, unqualified and undisturbed, into vital contact with the thought. In expression the longest way round is the shortest way home, if growth is the aim. Don't assume, don't force, don't try to lift the thought—the struggle invariably shows in forced emotion—but steadily, quietly and vitally approach the thought until it lifts you."

The desirability of beginning with your own center is as great in presentation as in preparation and the custom of giving a few words of introduction before the regular program helps very much in keeping the approach to the audience and subject simple and sincere.

Another condition necessary to sincerity in the speaker is that the mind should be wholly occupied with the thought and feeling of the subject at the time of speaking. Not the general thought and feeling but the identical one you are expressing. Establishing the habit of holding vitally and exclusively any mental concept at the instant of presentation is, in my estimation the essence of the study of expression. This seems so much a matter of course that we do not realize how seldom it is done. We think around the thought, about the thought; we wonder if we are expressing it as we should or if we are feeling it as we should; but seldom at the time of presentation are we thinking *the thought* exclusively and without comment. The question of artistic presentation, of course, comes in here. Art implies choice and choice implies a more or less conscious mode of procedure. But if in preparation we think clearly and feel vitally, a greater part of the channel, that is the manner of expressing, is formed. After this there may be and I believe that there should be self-criticism and selection; but having made the choice during preparation keep it in the fringe of your consciousness when before an audience.

The processes, then, which help to establish simplicity and sincerity when before an audience are: first, to approach the thought from an unassumed center; second, to think and feel vitally the thought you are presenting at the instant of speech. Methods by which we may reach this goal are as many as the number of teachers there are multiplied by the number of pupils of each.

Every teacher of any experience recognizes at once the mental processes that militate against sincerity. The most obvious, of course, is holding the mind on the effect instead of the thought that produces the effect. Right here should be introduced a discussion as to how technical training should lie in the mind of the speaker, what the uses and abuses of definite forms of expression in voice and gesture. Nearly every school in the country teaches something of this kind, usually one of the many vari-

ations of the Delsarte system, and the great question is how to use it. How much can a pupil study under prescribed forms, or having acted spontaneously criticise himself by definite standards, and still refuse to make these a direct object of thought during presentation. It is a question. Probably each one here could answer it to his own satisfaction, but it would still remain, I think, a question. There can be no question, however, concerning the fact that the speaker must not make the voice and gesture a direct object of thought when before an audience.

Another mistake is to hold the *feeling* as a direct aim. People who lose the balance between thought and feeling do this. One who is super-sentimental and to whom feeling comes with a gush swamps the thought in a teary pathos or veils it with asperate beauty. On the other hand, one who knows that he should feel and does not goes at it with will power and having decided that a poem is sad *determines* to be sad. In either case the feeling does not come as the result of realized thought, but is made an aim in itself, and this process is as directly working for effect as when the mind is placed on voice and gesture.

More subtle and harder to handle in your pupil or yourself is the consciousness that you are before an audience and have a desire or determination to please. Though the situation in itself is true, when it is made a direct object of thought the desire to please brings a false patronizing inflection and the determination a grim downward stroke; so your aim is defeated.

There is still another danger and this to me is the most insidious of all, —that is the double consciousness of *critic* and *revealer*. Many of our fine readers and actors manifest this. I have one in mind of whom I have heard many people say his work was good but not convincing because he seemed to be thinking about it. This effect comes I am sure from a continual mental comment on what he is reading. Authors and critics are not always good readers, fundamentally, I think, because they reveal their appreciation more than the work they appreciate. I once heard a reader present "Gammer Gurton's Needle" and to this day I have a much keener sense of her smile than what she smiled at. The attitude of critic may be directed toward ourselves as readers; if we over appreciate, the result is swagger and an underestimation results in work that is negative and helpless.

The conditions, then, that militate against sincerity are: holding the *effect* as an object of thought, be it voice, gesture or feeling; holding the *situation* of audience and speaker as an object of thought; holding your *judgment* of the selection you are giving or of your work in giving it as an object of thought. Each one of these limitations may be worked upon separately if necessary but I have found considering oneself a channel for thought rather than the source very helpful.

The ways in which we make a new work our own are, the intuitive, and what I have called for the want of a better word, the conscious way. Intuitive people come to the subject through feeling and those who work

consciously, by thought. This is so nearly true that it does not need qualifying. Of course the ideal is the intuitive basis built upon and developed by thought.

I firmly believe that every one should follow his own method and that it is a crime to make a person who reaches things intuitively begin the study or take up a new number by analysis. It is equally wrong to demand in the beginning a sweep of emotion from one who works through thought to feeling. Of course the over balance of a tendency in one direction should be met with work in the opposite; people who are intuitive should gradually be made to analyze, and a gradual insistence on breadth of feeling from those who have too great a tendency toward analysis. The approach to the work, however, should always be in the way most natural to the speaker.

What have we in ourselves; what should we have in ourselves that we may bring our subject and make it alive and worth while to our audience? What in ourselves can we draw on to make the subject emotionally our own? Under the law of apperception I think the appeal to our personal experience the strongest. First, the experience that comes from our environment. I make a practice of letting new pupils choose their own material for the first two or three lessons insisting only that the choice be a short poem. Beside the poem making the universal appeal of childhood, moral sentiment and ideals of different kinds, the pupils bring in poems of mountains, woods, prairies and occasionally the ocean. I remember one pupil who was quite mystified when I talked of reality she always having considered a poem as "literature." She happened on a description of a prairie country during harvest time, and when I told her that in her delivery she had made the picture very real to me she said, "Why, yes, of course, that *is* real." I follow up the mental trail suggested by the pupil's own choice and thus deepen the sense of reality by an appeal to personal experience.

Education is another phase of personal experience and the higher and the more varied the better, keeping in mind that true education in any line should be an experience and not a mere accumulation of facts.

Of course our moral and spiritual experience is the deepest well from which we draw. All thought and feelings we have experienced in our own lives spring from the printed page alive. We do not have to strive to make them our own; they find their place almost before we are aware. The greatest asset a public speaker can have is moral and spiritual experience.

The second means by which we may bring reality to the subject is observation. This is one of the phases which makes the study of expression of such great educational value. It happens over and over again in my classes that when a pupil cannot make a picture vivid because she has not observed, she makes it a point to observe. "The hammering red-head hopped awry." I think that line has lead as many people to see a red-headed woodpecker for the first time as many nature study classes. The habit of observing once formed extends indefinitely.

Observation is, of course, of great value in depicting character. Assuming the voice and position you have observed in any given character would be a somewhat mechanical means of study were it not true that often a bodily position will react and bring a mental response; this is particularly true in a character unlike your own. It seems as if we were potentially everybody and we get in touch with our unfamiliar selves most quickly through bodily position. Observation is a great help in making pictures vivid and depicting characters.

The third and most comprehensive means we have of making a situation or a character our own is sympathetic insight. It amounts, I think, to mental imitation. Intuitive people grasp another's thought and feeling at once and as a whole. People who approach the work through thought watch the mental processes of others, get their point of view and so their thought and feelings. The ability to realize through sympathetic insight can, I think, be cultivated; we are not left to the mercy of our spontaneous attraction to things and people. We can consciously set about to know and to know is to appreciate any phase of life. Of course we may be fitted temperamentally to respond and depict some emotions and characters better than others, but, I am sure, we can deepen and broaden our responsiveness by trying consciously to think and feel with others.

There are two things we may possess that defy definition: dramatic instinct and personality. If we have dramatic instinct it is our surest guide. It is like a seed that may be nourished and developed into a tree, blossom and fruit, but the seed must be present in the individual—it cannot be created. Of that vague something called personality which means many different things to different people, I think the least said the better. When it is used unconsciously it is a God-given grace; when used consciously it soon degenerates into affectation. A charming personality and self-forgetfulness are usually pretty near neighbors and one cannot remember that one has, or consciously uses self-forgetfulness.

I can add very little to what has already been said in regard to the great purpose we should have back of our work. When we begin to pass judgment on the relative value of things, it creates in us a *tendency* toward good; if our judgment is bad, toward evil; and this tendency takes the place in many of us of a definite purpose. Our motive is love and our aim is *to be* rather than *to seem* and these two result in an altitude from which we say everything that we have to say. We do not choose a poem because it is moral, but because from the plane on which we live, it is true. A moral purpose may be a single aim in a single direction, but if we lift our lives as a whole our message, if it is only a word, must be good.

As we grow in the work and learn from others many points of view as to purpose, value and method, we can only keep ourselves well open to suggestion, take that which belongs to us, refuse that which does not, and

"Paint the thing as we see it,
For the God of things as they are."

THE RELATION OF THE READER TO HIS LITERATURE.

Professor Dwight E. Watkins, Knox College, Galesburg, Illinois.

Literary interpretation is a most intricate process. The factors of success in it are almost multitudinous. Moreover, they are bound up so closely, one with the other, that it is almost impossible to speak of any one singly. It is almost beyond the power of mental analysis to say: "Here is one phase of the process, let us study it." For one has no more entered upon its study than he finds that what he has before him is utterly beyond understanding unless he knows something of the other phases.

In this treatment of the reader in relation to his literature, then, I must ask pardon if I trespass somewhat upon the other topics of the day. I shall try to keep within a fairly well defined zone.

In literary interpretation, first of all, there should be certain broad co-ordinations, such as those of knowledge, culture and temperament. No person should attempt to interpret literature that he does not understand. There must be a certain knowledge of the meanings of words, and an expertness in dragging from involved rhetorical constructions simple meanings. The reader must have a careful grammatical and rhetorical education. The medium of expression must not in any way hinder the reader from penetrating beyond it to the facts that lie beyond. Beyond the mere words, too, there should be a knowledge of the facts for which they stand. A reference to the Malthusian theory in economics or the Ptolemaic theory in astronomy needs more than a bare understanding of the words. All humor dies out of a jovial reference to old Malthus unless you know how old he lived to be, and how many children he had. So, at first, there should be an equation between the knowledge stock, so to speak, of the reader and the demands put upon it by his literature.

Next, and a step higher than the knowledge co-ordination, one might mention a certain co-ordination of temperament. Certain light, airy forms of literature, I think we may as well admit, are beyond a slow, phlegmatic temperament. A cart horse cannot ever be trained to trot a mile in two minutes, and no more can one who has inherited from a long line of ancestry a certain tardiness of nervous reaction be expected to keep up with the literature that is the product of a brain that has evolved from generations of mental expertness. Humor and stolidity must always seek their own interpreters and they will always be, at the best, the humorous and the stolid. Each reader will sooner or later find the type of literature that best suits his personality, and he will do well to confine himself to this type. For teachers of expression the keen realization of this limitation has a distinct value. Many a teacher's reputation has been enhanced not by skill in technique, if you please, but by a certain intuitive consciousness of the suitability of a certain nature to certain forms of literature.

The broadest co-ordination, doubtless, might be called the culture co-

ordination. The success of a reader very largely depends upon his culture, upon the richness of his personality. How to build up this culture is the great problem of the interpreter of literature. Imagination, of course, has always been spoken of as the great *sine qua non* of artistic endeavor. But too often we put too narrow a definition upon this word. Imagination means more than the mere forming of visual images, as the etymology of the word seems to indicate. There is a larger imagination which brings into play the whole physiological being. Moreover too many of our imagings are of a pale, sickly sort. They are confined to the cerebral centers only and do not ramify and spread throughout the system. There is too little systemic reverberation, as one might say. We pay too little attention to the changes in our physiology that take place outside the brain. Indeed these are the very essence of expressive work, for unless our minds work through the matter in which they are encased we are void of results with our fellow men. To interpret the sight of the grand canon one must feel his own deep breathing and hear the subdued tones of those who contemplate its depth. One must feel the spinal shiver as he looks out upon the magnificent panorama spread at the foot of Mt. Manitou in Colorado, or the wide opening of the eyes and the gentle rising of the risible muscles as he sees the beauties of the first pink geranium hedge in California. Vocal quality, that talisman of all literary interpretation, is largely determined by these changes, for resonance changes with the bodily texture. But not all the effects of a brilliant and thorough imagination are to be found in vocal quality. The slight pausings, the muscular reactions, all have a tangible effect upon the audience. The lifting of the wings of the nose upon the presence of fragrance, their narrowing upon the detection of a displeasing odor, all these, be they ever so small, are detected by the instincts of the listener. So there must be a broader imagination in the reader, a cultivation of the whole physiological being. The body must be trained to be as sensitive as an electric needle. There must be for every mental idea an induced current of emotion.

In addition to this culture, or I might better say, along with it, there must come an external richening of experience. The provincial can never have the general interpretative power of the cosmopolitan. The store-houses of experience must be enriched. We must widen our experience with nature and with men. I was interested recently by the account of one of the professors of English in the University of California who had recently taken a trip through the northern redwoods, interested in the valuation he put upon the trip for his appreciation of the word *forests* in literature. So the Alps or the Canadian Rockies must be of value in our appreciation of mountains. We must cultivate a treasure house of beautiful sensations and pleasing responses if we wish to be well equipped for interpretive work. Take that beautiful sonnet to the California Poppy, the *Copa de Oro*, the cup of gold, by Ina Donna Coolbrith.

COPA DE ORO
(California Poppy)

Thy satin *vesture* richer is than looms
 Of Orient weave for raiment of her kings!
 Not dyes of olden Tyre, not precious things
 Regathered from the long-forgotten tombs
 Of buried empires, not the iris plumes
 That wave upon the tropics' myriad wings,
 Not all proud Sheba's queenly offerings,
 Could match the golden marvel of thy blooms.
 For thou art nurtured from the treasure veins
 Of this fair land: thy golden rootlets sup
 Her sands of gold—of gold thy petals spun.
 Her golden glory, thou! on hills and plains,
 Lifting, exultant, every kingly cup
 Brimmed with the golden vintage of the sun.

What demands those first few lines make upon experience! How one must appreciate the soft rich lustre of satin; how he must feel its texture through all his being. How that word *vesture* must carry with it its peculiar connotation—the peculiar feature that would not be present in the words *vestments* or clothing! How one must draw upon his memory of all Oriental pictures and the oriental drama to depict the raiment of the Orient kings! How the Tyrian purple, the scarlet cloak of the Roman imperator, must cause his retina to shrink for its very brilliance! How these things must draw upon one's cultural resources!

But even all this will not suffice for the perfect interpretation. There must be a deeper meaning sought, a truer imaginative significance found in every situation. There must be a peculiar synthesis of all the elements mentioned or involved. The situation must be felt in its entirety. "It is where the bird is that makes the bird," says William Hunt. And how the latter lines of this same sonnet on the California Poppy bring out the fact!

For thou art nurtured from the treasure veins
 Of this fair land: thy golden rootlets sup
 Her sands of gold—of gold thy petals spun.
 Her golden glory, thou! on hills and plains,
 Lifting, exultant, every kingly cup
 Brimmed with the golden vintage of the sun.

Here the fitness of the yellow flower amid the treasures uncovered in '49 must strike home. Here the yellow flower and the yellow metal must be blended in imagination. Here the prophecy of the flower—its manifestation of the state's resources—must be felt. Here the gold of the sunshine must reign over hill and plain! Here the vineyards must contribute their share to the abounding products of the state's fertility. Here even the Golden Gate and the setting of the Pacific sun must fill out the conception. Here there must be not only depth but expanse in the round of our experience. Here must be the power to synthesize many and diverse resources into one rich and variegated whole.

How shall such power of synthetic appreciation be brought about? For certain, it can never be brought about by effort, as we commonly understand that word. We can never appreciate poetry by striving. We must have leisure. To appreciate poetry one must not gird up his loins, but put on his slippers and lounging robe. The body and mind must make themselves plastic and ready to receive. Moreover there must not be attention too much to details. There must be a broad field of vision and sensation. The situation must flood in upon the soul in its entirety. The personality must push back its boundaries and wait upon a limitless plain and under an eternal sky for whatever message may come.

Perhaps it may seem that all this insistence upon appreciation by the reader is beside the point, when the real goal of his efforts is creating an effect upon an audience. But there is a certain "reciprocity," as we may call it, between all human beings. Reactions in one of us are caught by organs of sense in our fellows and set up corresponding reactions. Certain tones of voice will set the tears astir almost without fail. Certain quips of inflection will start the smiles likewise. And these are almost too subtle for voluntary reproduction. Nature demands that they be sincere in order to pass current. Counterfeit on the platform is as easily detected as counterfeit in the mart.

But one other necessity presents itself in building up the rapport of the reader and his literature, and that is the necessity that the reader be in a position to reproduce the fullest appreciation when he appears before his audience. Half the ridicule that of old time was heaped upon elocution was, I believe, due to some such cause. To rise at once to a height of imaginative conception worthy of the opening lines of many a poem is practically impossible. The mind must gradually work away from platform, auditorium, and audience, to the fields depicted in the literature. I presume that is why musicians sometimes give slight verbal introductions to their renditions. Such introductions help to build back to the mood of the compositions. Of course these help the audience, too, and their greatest value may lie in that direction, but they are of great help to the reader also.

Briefly, then, there should be a knowledge co-ordination between the reader and his literature. He should be capable of understanding the language and the facts before him. There should be a temperament co-ordination. Every reader should select the literature that best suits his personality. There should be a culture co-ordination. Richer, deeper responses should be sought. The external experiences of life should be richened. There should be no striving, but a calm and receptive mood. And on the platform care should be exercised that the mind is in full possession of the mood of the literature to be read.

THE RELATION OF A SPEAKER TO HIS AUDIENCE.

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It is plain that in considering the subject of a speaker's relation to his audience, one has to have regard for both parties to the relationship. There is the speaker and his point of view; and there is the audience and its point of view. From the speaker's viewpoint, the question is one largely of expediency. By what attitude toward an audience can a speaker get the best results? How can he best attain his purpose? From the point of view of the audience, it is a question of rights. What claims have the audience upon a speaker? What have they a right to demand of him? An audience has frequently to exercise patience and long suffering and I think you will admit the hearer's end of the bargain is not to be altogether overlooked.

But while these are seemingly divergent points of view, fortunately, they come close to merging into one another. A speaker cannot with impunity disregard matters of common fairness to his audiences. If he does so, it is with prejudice to his own interests. A long-winded pedant, for example, who continues to speak long after he has ceased to say anything, simply goes on to undo whatever of good he may have accomplished, and in the long run, the interests of audience and speaker are probably identical.

I shall take the liberty of dealing somewhat broadly with the subject and shall take it up primarily from the point of view of persuasive speaking. It is clear that when a person merely expounds truth, explains for example wireless telegraphy or the fourth dimension, his attitude toward his audience is relatively unimportant. If he makes himself understood, his purpose is accomplished and that is all he needs to look after. When, however, a speaker begins to ask people to change their views, to discard prejudices, to set aside cherished opinions; when he begins to appeal to motives and feelings, to move men to action, in short, to *make demands* upon his hearers, then it is that a speaker's attitude toward his audience takes on new significance and becomes one of the few big factors in effective persuasion.

How, then, may a speaker be guided into the right relationship to his audience? Well, about the first thing he has to do is to realize vividly that his business is with the minds of his hearers, and that his only legitimate object in speaking is to impress those minds with whatever truth he has to present. He must understand that only so far as his ideas carry, that is to say find lodgment in the minds of his listeners, is he accomplishing anything; that speaking efficiency is not measured by the noise he makes or the number of words he can utter in a minute. It is measured by the number of vital ideals for which he can find acceptance and which he can make stick in the minds of his hearers.

Now this we may properly call "taking aim" in speaking. But taking

aim is a very difficult thing to do; and it is made difficult by the diversity in the mental makeup of the audience. What a heterogeneous mass is the average audience of, say, five hundred people! What a variety of opinions, prejudices, interests, mental capacities. There are prejudices of race, religion, politics, sex, class, county, state, community, social groups and many others. In point of intelligence, some are well informed, others ignorant; some alert, others slow and dull; some eager for instruction and ennobling influences, others almost proof against both. "There are several audiences in every public assembly." Moreover, on all disputed questions, opinions are divided. Some are with the speaker, others against him, and still others indifferent or in doubt. It is plain that if the speaker is there for serious business, and not merely for exhibition, he must address himself, primarily, not to those who agree with him, or even to those who are in doubt, but to those who differ from him and are hostile to his views. It is only the last class that are the big game and it is the big game that the wise hunter wishes to bag.

But all this you say is well known. So it is, *but how seldom realized in practice*. Whoever has taught a class in speaking, or even heard public speakers, must have been impressed with the vagueness and aimlessness of much of what was said, and you know the old adage, "When a man aims at nothing, he is almost sure to hit it." Beecher said to the divinity students at Yale that too many speeches were like Chinese firecrackers, just fired off for the noise they make. Much of our debating smacks of intellectual jugglery, one reason being that what is said is not even seriously intended to produce any definite impression on any human mind. There is no identification of interest between speaker and hearer. What seems to concern the speaker the least is the probable effect of what he is saying on the minds of his audience. How seldom the amateur speaker at least stops to ask himself, are my hearers following me? Do they really get hold of what I am saying? Are they coming to think and feel as I do about this question? To me, one of the most hopeful signs of progress is to be seen in a speaker when he stops in the middle of a speech or argument and says: "I don't believe you got that, I don't think I made that very clear. Let me go over it again, or say it in another way." When a reaction like that sets in there is hope. When a speaker can sense whether or not an audience is with him, he has made a great gain. It shows that he is grappling with human minds, and that he has the right mental attitude toward his hearers.

You know it is a very prevalent custom in our intercollegiate debates for the contestants to address themselves to the "honorable judges" and to direct their arguments to those worthy gentlemen. A prominent high school educator once said to me that he thought it was the aim of the debaters to convince the judges. I should say that is altogether a wrong attitude. Instead of addressing themselves wholly to the judges, they ought not to address themselves to them at all. Strictly speaking, debaters have no more to do with the judges than a football team with a referee. The

judges are in the audience to be seen, but not really a part of it. They are there, as it were, watching the performance. For debaters to frame their arguments for the judges instead of for their real audience is an example of how inaccurate may be the aim of young speakers, even when they are supposed to have had competent guidance. And incidentally it may be said, that judges who do not consider the adaptation of an argument to the audience, if there is any such adaptation, have yet something to learn of the art of judging a debate.

Now, growing out of this very significant fact that a speaker must take careful aim if he wishes to bring truth home to his hearers, is one corollary to it, namely that he must understand the workings of the mind that he is seeking to impress. And one of the first things he must learn to understand about it is the limitations of the mind in the matter of following a speech. This limitation is more or less striking with all audiences, and is especially so with the average popular audience. Hear what an experienced lecturer has to say on this, Oliver Wendell Holmes. "The average intellect of five hundred persons, taken as they come, is not very high. It may be sound and safe, so far as it goes, but it is not very rapid or profound. A lecture ought to be something which all can understand. A thoroughly popular lecture ought to have nothing in it which five hundred people cannot all take in at a flash just as it is uttered." A study of the great speakers reveals a wonderful simplicity in style. Especially is that true of the orators of the last fifty or seventy-five years, the period in which popular oratory spread through the Lyceum and the Chautauqua as it has never spread before. There is a charm of simplicity in the addresses of such men as Beecher, Ingersoll, Lincoln, Henry Drummond, Wendell Phillips. Their sentences are short and crisp, and simple in structure, while by actual count, one may discover that for every one hundred words they use, from 92 to 95 are words of one and two syllables. Not the least element of attractiveness and popularity in Mr. Bryan's speaking is the simplicity of form and outline into which he throws all his speeches. These men understand their audiences and their genius impels them to present truth in such simple form that the humblest of their hearers can grasp it. They do this, not with a contemptuous air of condescension, but with a spirit of fine appreciation of the demands of their art. It was a habit of Webster's to scatter Latin phrases through his speeches, but he repented and on one occasion, at least, expressed the solemn wish that every Latin phrase were out of his speeches. I should say it is a matter of plain fairness to an audience as well as of good art that truth be presented simply, clearly, and intelligibly.

I would go farther and say that proper regard both for the audience and the art of speaking demands that truth be presented not only simply and clearly, but also attractively. Now that is asking a great deal of a speaker, a very great deal, but is it asking too much? I think not. Even if the demand were unreasonable, we may be sure that it is constantly and universally made. The reason that people flocked to hear Wendell Phillips

and Ingersoll, and now flock to hear Mr. Bryan is that they believe they will enjoy it. If they receive instruction and inspiration in the bargain, well and good. But entertainment they insist on. Failure to reckon with this demand proves disastrous to many lecturers. It is a well known fact that when you mention a lecture to the ordinary citizen, his face will lengthen, a shadow will fall over it, and he will tell you probably that he will have none of it. Now what he really does not care about is not a lecture, but a poor lecture. It is the average variety that he does not care about; and I would not judge him too severely for that, out of court. A good lecture has always been one of the biggest drawing cards on the boards. Only a prize fight can beat it.

Not long ago, I had occasion to listen to a professional lecturer who lectures under the auspices of some of the leading universities of the country. The subject announced was attractive and I was expecting a treat. The lecture, however, was a disappointment. The lecturer spoke for an hour and a quarter, during which there was not one striking illustration, not one stroke of humor, not a touch of what could properly be called originality, not a single climax, either in thought or presentation. The materials of the speech were commonplace, the uses made of them were commonplace, the form in which they were presented was commonplace, and the manner of presenting them was commonplace. The lecture was a dead level of monotony in thought, feeling, style and presentation. The most remarkable thing about the performance was the patience of the audience.

In marked contrast with this, was an hour's discussion of the question of national defence, given before the same audience earlier in the week, by two university students. Members of the audience were not slow in expressing their appreciation. The difference was that the students had some understanding of making a speech interesting; the lecturer evidently did not have any.

It is a lamentable fact that so many men who go before the public do not appreciate the necessity of making truth palatable to an audience. A public speaker should have "power of statement." A speech without style, humor, originality, illustration and other well known devices, does not give an audience a square deal. Emerson uttered a great truth when he said: "Eloquence must be attractive or it is none. The virtue of a book is that it is readable, and of an orator that he is interesting."

If a speaker wishes to come into the right relation to his audience, let him come to understand carefully the workings of the human mind, and the manner in which men are guided in their views and actions. Pope's maxim applies to no class of men more than the public speaker. "The proper study for mankind is man." You know we have radically changed our opinions about the mental life during the last twenty-five years. Man is no longer what we thought him to be. We supposed that he was a reasoning being who fashioned his conduct by carefully balancing the reasons for and against any line of action. We no longer believe that. We

know now that most of our conduct is determined by mental processes that do not rise to the level of reasoning at all. If some one were to ask us why we belong to a certain political party, or why we attend a certain church, or why we go to a certain college instead of to some other, or why we wear clothes of a certain cut, or shoes of a certain style, we could not give any valid reasons. We should have to admit that we belong to a certain political party because our father did; we belong to a certain church because we were brought up in it; go to a certain college because our friends do; and wear the kinds of clothes we do because it is the fashion. The man hardly lives who has reasoned himself into a particular religious denomination, and they are few who have reasoned themselves into a political party. Imitation, habit, suggestion—these are the guiding processes. Our lives are ordered largely through social contact with our fellows. We catch opinions in much the same way as we do the smallpox or measles. Man is not a reasoning being, but a suggestible one.

The speaker who would come into a vital relation to his audience must understand these things. He must understand that the highway to the heart does not lie even largely through logic. He must come to understand that making himself agreeable to an audience may be much more important than the most subtle reasoning; that a smile is the most contagious thing in the world. An attitude of sympathy, modesty, geniality, good fellowship is indispensable to winning audiences. The best drummer is not the man who can talk up his wares most logically, but the man who can make most friends among his customers. The man who can sell the most insurance is not the man who can put up the best argument; he is generally the man who proves himself the best fellow. Many striking examples could be given if space permitted, and some will doubtless occur to everybody.

Abraham Lincoln has said many good things and he has said some good things on this subject. I quote him: "When the conduct of men is designed to be influenced, persuasion, kind, unassuming persuasion, should ever be adopted. It is an old and true maxim that a drop of honey catches more flies than a gallon of gall. So with men. If you would win a man to your cause, first convince him that you are his sincere friend. Therein is the drop of honey that catches his heart which, say what he will, when once gained, you will find but little trouble in convincing his judgment of the justice of your cause, if indeed that cause really be a just one. On the contrary, assume to dictate to his judgment, or to comment on his action, or to mark him as one to be shunned and despised and he will retreat within himself, close all the avenues to his head and heart; and though your cause be naked truth itself, and though you throw it with more than Herculean force and precision, you will be no more able to pierce him than to penetrate the hard shell of a tortoise with a rye straw. Such is man, and so must he be understood by those who would lead him, even to his own best interests."

FRIDAY, JULY 2.

"PLATFORM READINGS; PLAYS; MONOLOGUES; CUTTINGS FROM STORIES AND POEMS."

Miss Harriet Hetland, Minneapolis, Minn.

In discussing the subject of material for the public reader, I have approached it from three viewpoints: the forms of material (why valuable, on programs and per se), the appropriateness of material to the individual and the appropriateness in relation to the audience.

One of the greatest problems of the public reader is the selection of material. Standard things are always available, but even in standard selections, it is not always easy to find the quality for which we are seeking. Another thing that makes it difficult is the fact that our material loses its effectiveness after it has been used a great deal. It is hard to reconcile one's self to this viewpoint. In music and art, the more familiar the symphony or painting the more it is appreciated; but in dramatic work we are hampered by the fact that audiences are not interested in things of which they know the outcome. We must also take into consideration that the taste of the public changes and improves. Old time elocution (the melodramatic) has almost disappeared, and the more simple things, simplicity of material as well as of presentation, have come to stay. Some of the different forms that are valuable are the short story, the poem, the monologue, scenes from plays and novels, and plays and novels, given in their entirety.

One of the commonest and also one of the most valuable forms of material is the short story. Its greatest advantage is the fact that everyone loves a short story, and is eager to know its outcome. It gives a fine chance for narrative. It is valuable because of its organic quality and length. It must be compact and march on to a climax. All unnecessary detail of description and situation must be left out. There are stories written especially for recitation; and cuttings from stories, strong in situation or character interest, also make excellent material. These may be found in magazines or collections of short stories. O. Henry, Margaret Cameron, Juliet Wilbur Tompkins, Henry Van Dyke, Annie H. Donnel, Gilbert Parker, Mary Shipman Andrews, Myra Kelly and F. Hopkinson Smith, among others, have contributed good things. The chief disadvantage of the short story is that it loses its value as soon as it becomes old.

The poem has a more lasting quality and improves by repetition. It has a more intimate quality in that it almost always recalls something in our own experience. The law of apperception is one of the most vital things we have to think of in the selection of material. A poem may contribute beauty, as for example: "Crossing the Bar," "Hiawatha," "The Lady of Shalott," "The Skylark;" or a human quality: "Grandmother

Gray," "Home Is Where the Heart Is;" or a whimsical touch: Browning's "Shop" or the "Tale;" or the touch of tenderness, as revealed in some of Tagore's lullaby poems; or a moral or inspirational lesson: "The Wild White Rose," "The House by the Side of the Road," "The Petrified Fern," "Evolution;" or it may add a touch of humor, like a child impersonation, a poem in dialect, or a novelty poem like "The Kitchen Clock." A group of short poems is always a wise choice on a miscellaneous program, because two or three qualities may be revealed and variety be introduced.

The monologue is divided into two large classes: the standard monologue, like Browning's "Last Duchess" or "Count Gismond" and the so-called popular monologue like "A Pleasant Half-hour on the Beach," or the "Musical." It is unnecessary to comment on the value of the standard monologue, for when one chooses anything that is standard, the intrinsic value is there, irrespective of the rendition on the part of the reader. Needless to say, it always lends dignity and beauty to a program. The popular monologue is valuable chiefly because it gives a chance for characterization. Oftentimes people who are not happy in narrative, do excellent work in characterization. For purely entertaining purposes readers find the popular monologues by Marjorie Benton Cooke, Beatrice Herford and May Isabelle Fiske very usable.

Scenes from plays or novels give an opportunity for characterization in a vital situation. One must be careful to give a short introduction or synopsis of what comes before, in using a scene before an audience which may not be familiar with the play or novel, be it standard or popular, or one is very apt to plunge the audience into a situation and keep them puzzled through half the performance. Under such conditions half of the effectiveness and value is lost. Among usable scenes may be mentioned "The Littlest Rebel," "Peg O' My Heart," "The Witching Hour," "The Piper," "The Prince Chap," "Monsieur Beaucaire," "The Climax" and "Madame Butterfly."

Plays or novels, as material, offer the biggest scope of thought, feeling and characterization and leave a more lasting impression. Plays are growing in popularity as mediums for dramatic work all the time. There are so many different qualities to choose from. We may choose a realistic play, dealing with modern conditions as "The Pigeon," "Chance," "Kindling;" or a romantic problem play like "The Melting Pot;" or a romantic love story like "Cousin Kate" or "If I Were King;" or a symbolical play like "The Passing of the Third Floor Back," the "Blue Bird," "The Little Dreamer," "The Servant in the House," or some of the Irish plays; or a broadly human play like "The Music Master," "Polly of the Circus," "The Fortune Hunter," "Merely Mary Ann;" or a purpose play like "The Doll's House" or "To-morrow;" or if one chooses to use a Shakespearian play, there are a number of qualities to choose from. It is well to remember that a play like "War Brides" or "The Unseen Empire" is usable but for the moment. Plays are valuable because many audiences who have not had the opportunity to see plays acted on the stage, may have them vitally brought home to them by the reader.

In selecting qualities that go to make up a good story, poem or play for public presentation, the human element probably has the strongest appeal, the child interest, the love interest or the self-renunciation interest. A selection that is human and beautiful is more valuable than one that is melodramatic. Take for instance the two selections, "As the Moon Rose" and "The Angelus." "The Angelus" has a bigger appeal because it means something to everyone. Everyone feels the need of an Angelus hour. The law of apperception again enters in. Things that are worth while should always be chosen in preference to things that are mediocre. We cannot do ourselves justice in things that we are mentally apologizing for using. The elements of insincerity and artificiality enter in.

Sometimes however our attitude changes toward our material. I remember using "Polly of the Circus" one year and having the feeling that it was very mediocre, but the realization that it was based on something fine, that it gave an audience pleasure and left something with them which was worth while, changed my attitude toward it, and I know resulted in better work. In speaking of good material I do not mean that the selection must be serious. A good laugh may be just as uplifting and helpful and fine, and give just as much pleasure as something that is of a more serious nature.

The forms then that are valuable are the short story, the poem, the monologue, scenes from plays and novels, and plays and novels.

The next thing to consider is the fitness or appropriateness of the material to the reader. "Know thyself" is one of the biggest things a reader has to learn. Some people have an intuitive feeling of what they can do, others do things through a conscious knowledge of what they are fitted for, and others do not know either their limitations or capabilities. If, however, they wish to be successful, they must know.

Each person stands for a different quality, other qualities may be cultivated, and one should not limit one's self by doing only what seems easiest for one to do, but for public presentation one should select the thing he does best at that particular stage of his development. A person may have a fine human quality, a gift of characterization, a comedy stroke, a beautiful lyric quality, or a big dramatic sweep. A person with a big dramatic sweep could do the "Big Divide," but would not be happy in a subtle suggestive play like "The Land of Heart's Desire." A person with a whimsical touch who could do things like "The Little Minister" could not do a strong dramatic play like "The Henrietta;" a person with a beautiful lyric quality who could do Galsworthy's "Little Dreamer" would not be at his best in a play like "The Man of the Hour," and so on. The same care should be used in the choice of a story, scene or play.

Our limitations do not consist in temperament alone, but in voice and body. In spite of ourselves, we do enter into the picture. For instance a dignified woman would not be especially happy in a child impersonation or a dainty number like "Cherry Blossoms" (even though temperamentally she could realize it very well). She would be wiser to choose something of

a more dignified nature. Granted that audiences like different qualities of stories, poems, and plays, and that they have the opportunity of hearing different readers, it is wiser for a reader to choose the material which is best suited to him and will produce the most satisfying artistic result.

In considering the appropriateness of the material to the audience, we must first of all decide what we are striving for. If our desire is merely to entertain, that is one thing, if we desire to stimulate, to inspire, to make a more lasting impression that is another thing. We must learn to know audiences as well as ourselves. It is all a matter of give and take. We must realize that audiences do not come to us with empty minds, and the material we use must at least in a small degree answer or suggest something that is in their minds. For instance if reading for a church audience we must realize that they are apt to have a preconceived idea of what wholesome fun is and of what is fit, and we must make our selections accordingly. If one is reading for a primitive audience (and the term is not used in a disparaging sense), it is wise to choose something that is broad and human and near to their experiences. A more subtle quality may be chosen if reading for a college audience or a study club audience.

There is another gateway, as it were, where study club audiences are concerned, for many times they have a certain pride which makes them feel that they ought to be interested and like a thing, whether they do or not. It is not true however, that something that is subtle and suggestive is much superior to something that is broad and human, if the latter is helpful and uplifting. If a play like "Polly of the Circus" would mean more to an audience because of their experience in life, and if they would not understand "The Passing of the Third Floor Back" as well, "Polly of the Circus" should be used.

There are two dangers in judging audiences. One is the fooling of one's self in regard to what audiences want, and giving them what one thinks they ought to like, and what one likes to give, without considering what is in their minds. This is something many readers do. The idea that people want "funny things," that they want to laugh, and that they do not want to think, is very prevalent. No doubt such things do call forth more obvious or spontaneous applause, but is the impression lasting? Does it clinch? Of course this goes back to the first thought, what is your aim? I protest however against the idea that the average audience cares for only the more obvious things.

It has been my privilege to appear on the University Week's program, a Chautauqua movement conducted by the University of Minnesota for the past four years. The towns visited ranged in population from five hundred to ten thousand. We have very mixed audiences of children and adults. Some of the people come because they think it is an educational movement, some to be entertained; some come because they wish to become familiar with the play which is to be read, some merely out of curiosity, and a few because they are genuinely interested. After the reading of "The

"Passing of the Third Floor Back" a university boy remarked, "I like that play, but I didn't quite understand it. What did the Stranger stand for anyway?" The next day he said, "I was out boat riding with Mr. Smith" (a middle-aged man of that town) "last night, and we discussed your play. He seemed to have a fine understanding of it." It seems much more worth while to give something that makes people think afterwards, even though at the moment they do not understand it so well. It is also worth considering in selecting a play of this quality, that people are thinking more along the lines of spiritual and moral growth,—much more than they used to.

One of the speakers at the convention last year (a man well known in the Lyceum field) emphasized the fact that it was necessary to do only comedy numbers if one wished to get a return engagement. On our University extension afternoon program, after the audience had listened to a two hour lecture, the management thinking that a short miscellaneous program would be more appropriate at this time, always asked the audience which they would prefer: a short miscellaneous program or a play like "The Melting Pot," and they invariably chose the play.

The thing that we should remember as public readers, is the fact that as Dickens so aptly puts it, "Mankind is my business." We must come before our audiences, not standing aloof and presenting a thing for their enlightenment or entertainment, but giving what we have to give, whether it is a serious message or a message of joy, with sincerity, as person to person, if we would be convincing.

COLLEGE COURSES IN PUBLIC SPEAKING.

Professor Thomas C. Trueblood, University of Michigan, Ann Arbor, Mich.

A thorough study of the principles of elocution should be the basis of all college courses in public speaking. This means a knowledge of the physiology of the vocal and breathing organs, control of the breath, the placing of tone; a knowledge of the essentials of good articulation and pronunciation, and much practice in difficult sounds and words; an understanding of the laws of emphasis and drill in its application in the reading aloud of well selected passages of literature; a careful study of the elements of quality, force, pitch and time and their application in the delivery of well chosen selections from the poets and the orators; a study of the elements of gesture and the practice of exercises best fitted to give grace in attitude, bearing and movements of the body in expression. This course should occupy at least three hours of class work per week during one semester, or, if possible, for a full year.

When such a course has been completed the student may then proceed

along two lines of work, the interpretive and the self-expressional, the main purpose of the one to give proper expression to the best thought of the great authors, the other to give the best expression to one's own thoughts. Students are advised to pursue both of these lines at the same time, not to exceed three hours per week in each, for I hold that students in order to broaden themselves and develop strong personality should at the same time pursue other cultural subjects, language, literature, philosophy, sociology, etc., for the rest of their sixteen or eighteen hours of recitation per week.

Let us take up first the courses along the interpretive lines:

1. Interpretive Reading.

This is a course in which choice miscellaneous selections are chosen for class work. They are read in class for thought and expression and students are required to present them before the class as a means of entertainment and as opportunity to express to others what has been impressed on their own minds.

Then, too, selections may be assigned for work that the instructor may not have had time to read with the class, which students, after consultation with the instructor, may present to the class. The possibilities of such a course are unlimited. It should occupy two or three hours per week.

2. Study of Browning or Tennyson.

In this course extensive work in interpretation is confined to one author, with the idea of storing the mind with extended selections from some one poet, or some particular poem, as "Maud," or "In Memoriam," or "The Ring and the Book," endeavoring to make others appreciate, as you feel and appreciate them. There is no limit to work of this kind, as one may offer a new course, from each of several authors, for example, a Mark Twain course, a George Eliot course, a Whittier course, or a Kipling course.

3. Shakespearian Reading.

In this course two plays may very profitably be read in class in a two hour course, a tragedy and a comedy. The plays should be read critically for thought and expression, parts assigned to members of the class and scenes presented in the classroom. The cast should be changed every scene, in order more properly to distribute the work and give variety in interpretation and impersonation. No costuming may be undertaken and only simple properties introduced. The plays may be presented publicly, one at the middle and one at the end of the semester, the purpose being, not to present a polished performance, but to give a platform recital, in citizen's dress, with a new cast announced for each scene. I find that students take great interest in these interpretive productions of plays and the public are eager to listen to them and are enthusiastic in praise of such work and the opportunity it affords for public expression.

Two other plays may be given for outside study to be reported on at stated times in the semester. Many Shakespeare courses may be offered and other classic plays than Shakespeare's may be used in this course.

4. Play Production.

This is still more intensive than the preceding course. The best talent discovered in the Shakespeare course may be used to present a modern play in costume, permitting each member of the cast to carry his part throughout the play. This gives opportunity for proper stage setting, instruction in make-up and costuming, and the use of properties, in fact all the details necessary in proper stage presentation. Other plays of the modern drama, besides the one to be publicly presented, may be studied during such a course.

5. Dramatic Recitals.

Such a course should be limited to ten or twelve persons, and only such as give promise of unusual power in public work. The purpose should be for each student to present an hour's public recital of some play or the dramatization of a book for public presentation. These should be in the nature of lecture-recitals in which only the leading scenes of the play or book are presented and unimportant scenes dismissed with short narrative. There is also opportunity for discussion of the principal characters and incidents of the play and the setting forth of vital lessons to be learned.

While these five courses may partake somewhat of the self-expressional they more nearly belong to the interpretive side of college courses in public speaking.

Consider now the self-expressional or oratorical side of our work:

1. Public Speaking.

In this course students should be required to make at least eight speeches, each about seven or eight minutes in length. These speeches should be prepared for different occasions. The success of this course depends much upon the ingenuity of the instructor in finding subjects and occasions of interest. He should not forget that the most interesting themes to students are those that have to do with student life. Briefs of speeches should be required, first a trial brief to be presented for criticism and the corrected brief which should appear on the table of the instructor at the time of the speech. Speeches should be extemporaneous as far as the words are concerned, but the outline should be very carefully memorized.

2. Study of Great Orators.

In this course a few representative ancient orators and a few modern orators of continental Europe should be studied, but chiefly English speaking orators, ten or twelve English and about as many American orators. Lectures should be given on the qualifications and sources of power of the orator, the construction and style of the speech, the kinds of oratory, etc.

After the lectures have been concluded one recitation should be devoted to each of the orators to be studied. There should be a principal speech with four shorter speeches at each recitation. Suppose we take Lord Chatham as the study for one day.

The program may be substantially as follows:

1. The Oration.

- (1) Length, twenty minutes.
- (2) Subject, a eulogy on Chatham, a carefully prepared and committed speech.

2. The Topical Speech.

- (1) Length, seven minutes.
- (2) Subject, Chatham's work as premier, or some other special topic relating to his life work. The speech should be carefully outlined and given extempore.

3. The Brief.

- (1) Length, seven minutes.
- (3) Subject, an outline of one of Chatham's speeches. The student should present a brief of the speech and speaking in the first person give Chatham's ideas, but not his words. There may be some quotations, but the speech is in no sense a declamation. The speech should be extempore as far as words are concerned.

4. The Discussion.

- (1) Time, seven minutes.
- (2) Subject, Chatham's oratory. A critical estimate of his methods and sources of power. Special reference should be made to his preparation for his life work, his development, his great speeches and the occasions which brought them forth. This speech may be largely extempore in form.

5. The Declamation.

- (1) Time, seven minutes.
- (2) Subject, a selection from one of Chatham's orations. The student should search for the passage of eloquence which appeals most strongly to him, commit it and deliver it with as much moral earnestness as he can command.

In connection with this course, as outside reading, each student may be asked to present a written review of some good book on public speaking.

As the speeches are all devoted to the orator under consideration, it gives unity to the work of the hour and tends to arouse great interest in the orator. If instead of the eulogy, a student may wish to present an oration on some other subject that he may use it later in a contest, little objection need be raised as the other speeches would cover the principal points in the orator's life. Some text on the great orators with extracts from their speeches would be a great aid in class work.

3. Argumentation and Debates.

In this course a text on the subject may occupy the first month of the semester, and certain other dates after the class debates have begun. Twenty-four public questions may be chosen for debate. The class may be divided into teams of two or three, each team to meet a different team in every one of its debates. Each team should appear in six debates, three times on the affirmative and three times on the negative of different

questions. The members of the class not participating in the regular debate act as the jury and vote by secret ballot as to the relative effectiveness of the two teams in the debate. In teams of two, each speaker may have an opening speech of seven minutes and a rebuttal speech of three minutes, the negative opening the rebuttal. In teams of three the first affirmative may open with a six minute speech and close the debate with a three minute speech, the other speakers having seven minutes each. After the regular debate, minute speeches from the floor by other members of the class are called for, in which speakers rise, address the chair, state the point to be proved, offer evidence and proof and revert in the close to the point as proved.

Brief-making is a very vital part of this course. Each student is required to prepare two briefs for each debate, a trial brief which is to be presented four days before the debate and a revised brief at the time of the debate. To insure team work, members of separate teams must report for at least two practices together before each debate.

Members of the class who do not appear in the regular debate take notes and present a book of orderly briefs at the end of the course containing the main arguments that were presented in the class.

4. Advanced Public Speaking.

The main purpose of this course is to give each of ten or twelve picked students opportunity to present a public address of forty-five minutes on some subject of public interest. A textbook may be used, setting forth the rhetoric of the public address. Great Lyceum addresses and great debates may be examined as part of this course. It is a good drill to have students given the seven debates of Lincoln and Douglas, first finding the outline of the speech and then presenting it in the first person in the student's own words. Two students may take part in each debate, one taking the part of Lincoln, the other Douglas. The last ten or twelve dates of the semester would have to be reserved for the original addresses of the students themselves. This is practical work that may be given impetus by sending the students out to neighboring towns to give their addresses. In this way good Lyceum addresses may be developed.

5. Debating and Oratorical Contests.

As a kind of culmination or topping off of the classroom work debating and oratorical contests should by all means be organized. One inter-collegiate debate and one oratorical contest, each semester is a good plan to work to. These should be under the general supervision of the department of public speaking. Where else does it properly belong and who should take the interest in it that the instructors of that department are supposed to manifest? These contests are a great source of power to students as well as honor to themselves and to the college they represent.

These, then, are the courses which I think most useful and most likely to appeal to educators as worthy of credit in college and university curriculums for no course should be offered that is not given full credit, hour for hour. And I shall be glad if the naming and the description of them shall be of some service to young teachers of public speaking.

THE PROGRESS OF PUBLIC SPEAKING IN THE PHILIPPINES.

Professor S. P. Hilado, University of the Philippines, Manila, P. I.

I have been asked to say a few words to you about the progress of public speaking in the Philippines. In the discussion of this subject I shall direct my attention to three different points. First, how much interest do the Filipinos have in public speaking? Second, what is being done at present to develop the science and art of expression? Third, what are the prospects of success?

An American who has been in the Philippines for several years, once said that there is no people in the world more fond of public speaking than the Filipinos. I do not know whether he is right or not, but I do know that, with the exception of music, there is nothing which we like so much as public speaking. When we are small children we memorize short poems in our native dialects, and repeat them to one another. We often hold competitions, and the one who knows the greatest number of poems is proclaimed leader of the gang. When we go to school, we try hard to learn our lessons, not because we desire to acquire knowledge, for we do not know what that abstract word means, but because we wish to recite in the class. I remember that one day we visited a class in arithmetic in one of the primary schools. The teacher said, "John, two and three are how many?" The boy could not answer. The teacher called on another, who immediately answered: "Madam, six." The teacher felt ashamed and so she said: "Those who can answer the question will please raise their hands." A dozen hands were lifted up. The teacher pointed at a little boy on the back seat, who with great pride stood up and answered: "Madam, I do not know!" This is perhaps an extreme case, but it shows how really anxious we are to say something before others.

While we are anxious to speak, however, we are also eager to listen. Students run away from their classes to listen to some orator. We are Catholics, and are supposed not to go to Protestant churches. Four years ago, Professor Trueblood went to the Philippines, and there gave a reading at the Methodist church. For the first time in my life I entered a Protestant church in order to hear him. During my stay in Ann Arbor I attended regularly the Sunday evening services in Protestant churches, because I wanted to listen to the great orators from all parts of the country, who went there to speak. Not even our religion can deter us from going to hear a good public speaker.

The love for oratory is not confined to the better class of Filipinos. Even the ignorant laborers feel it. Almost every speech of importance that is delivered in the Philippines, is made either in English or Spanish. The workingmen do not understand either language, but they go to listen to them. If others applaud, they too clap their hands. If others laugh, they laugh louder to show the strength of their lungs.

I come to the consideration of the second point, namely, what is being

done toward the development of the science and art of expression. In every primary, intermediate, and high school there are literary societies. Meetings are held every week. A miscellaneous program is given at each meeting. Participation in the programs is considered an honor and a privilege. All of these literary societies are under the supervision of teachers, but unfortunately, while the pupils get practice in speaking, they receive no instruction in the proper methods of presentation and delivery.

In the College of Law of our university, we give three courses, elocution, debating and oratory. Heretofore, work along these lines has proved a failure. Desirous of improving the situation, the university authorities sent me to Michigan to study under Professor Trueblood, the leader of his profession. On my return, I shall endeavor to work out a course that I hope will eventually lead to the placing of public speaking on a more scientific and artistic basis.

In our work at home, we naturally encounter many difficulties which you perhaps never have to contend with. In the first place, we find great difficulties in pronunciation. It is hard for us to understand why "on," when standing alone, is pronounced differently than when it is preceded by "up" in "upon." Why is it that "bow" and "minute" should each have two different pronunciations? The English language seems to have no rule for pronunciation. No wonder that after the Irishman was told that p-l-o-u-g-h spells "plow," he excused his absence from a reception on the ground that he had a very bad "cow" (e-o-u-g-h).

Then there is the variety in the vowel sounds which few foreigners are able to master. Why should the *a* in father have a different sound from the *a* in water? We often pronounce "hot" and "hat," "mop" and "map," "bottle" and "battle" in the same way.

The third difficulty that we meet is due to the fine differences between synonymous words. Take for example the words complexion, skin and hide. Once a Chinaman wanted to tell a lady that she had a beautiful complexion. He started saying: "You have—you have—" "What do you want to say?" inquired the lady. "I want to say that you have *a*—beautiful—hide." "What!" exclaimed the lady, "my hide!" If you were not a foreigner, I would never excuse you. You should not speak of the hide but of the skin of a person. Only animals have hides." The Chinaman learned the lesson well. Later on he was asked to lead the song, "Hide me, oh my Saviour, hide," and he sang it, "Skin me, oh my Saviour, skin."

Another source of difficulty for us is the fact that we speak a good deal of Spanish. As a result of it, we often, in speaking English, use literal translations of Spanish idiomatic expressions. For example, we say in Spanish: "Ha tomado Vd. el almuerzo?" Translated literally it is: Have you taken your breakfast? One morning I said to a little child: "Have you *taken* your breakfast?" He answered: "I have not *taken* it, I have *had* it."

In spite of all these difficulties, however, I am confident that the future is very promising. There are many reasons for hoping this. In the first place, there is our natural fondness for oratory. Secondly, the voice is

an absolutely necessary medium for the discussion of public questions, because we have only a few newspapers at home and their circulation is not very large. And lastly, and most important of all, we are going through that period in the history of nations, when oratory is in great need. You know that it was your struggle against the despotism of England that produced Patrick Henry. It was the deadly conflict between the principles of national supremacy and state sovereignty that gave us Webster, Clay and Calhoun. It was the fight for the liberation of the negro that left to us the golden utterances of Wendell Phillips. To-day we in the Philippines are going through the most critical period in our history. We are now working for our independence. We are endeavoring to bring it about by educating the masses and by building up our commerce and industry. When we shall have accomplished our independence, we would next turn our attention to the formulation of our foreign policy. Besides these, there are great internal problems calling for solution. All of these questions require public discussions. The men who can reason best and express themselves most clearly have the opportunity to shape and mould the destiny of our nation. It is, therefore, but natural to hope that these conditions shall prove a stimulus to the development of the greatest of all arts—oratory.

RESOLUTIONS.

The National Speech Arts Association, in the twenty-fourth annual convention assembled, desire to thank those who have in any way contributed to our pleasure and comfort during our stay in San Francisco.

To the Commissioners of the Panama-Pacific Exposition, for the use of the Civic Auditorium and the courtesies connected with it; to the California Speech Arts Association, for their gracious hospitality, kind and thoughtful in so many ways. We are especially grateful for the reception and visit to the Exposition grounds; to Mr. John D. Barry, for his illuminating talk on the "Architecture of the Exposition;" to the musicians who so generously favored us; to the press of the city for their interest in our work.

With the hope that our meeting here will prove an inspiration to all who have come within the scope of its influence and with the further hope that our meetings may have made for greater unity throughout the country and a larger appreciation of our purpose to increase the knowledge of the value of the use of the spoken word and a genuine effort to raise the standard of public speech, we desire to record our grateful appreciation of the welcome that we have received.

EDITOR'S NOTE.—It has been impossible to secure minutes of the business sessions or of the meetings of the Board of Directors or of much of the discussion for either the Evanston or the San Francisco convention. Several of the papers are also missing from the reports for the same reason. This is also the explanation for printing both reports in one volume.—**EDITOR.**

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